

Women composer's piano repertoire

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First Mentions in the Musical Historiography



W.C. PRINTZ'- HISTORISCHE
BESCHREIBUNG DER EDELEN SING- UND
KLING-KUNST (1690)

‘Frauenmusicantinnen’ and
‘Weiber Musicantinnen’

Sappho, Miriam. Old Testament



TITON DU TILLET'S LE PARNASSE
FRANÇOIS (1732)

Jacquet de La Guerre

Burney, Gerber... between 5-12
composers/performers.



FÉTIS'S BIOGRAPHIE UNIVERSELLE DES
MUSICIENS ET BIBLIOGRAPHIE
GÉNÉRALE DE LA MUSIQUE (1835–44,
2/1860–65).

50 composers

Grove - 29. New Grove -875.

Precedents of the Female Musicology



FANNY RITTER WOMAN AS A
MUSICIAN (1876)

Promoted by the Association for
the Advancement of Women



MARIE BOBILLIER (PUBLICANDO COMO
MICHEL BRENET), YVONNE ROKSETH Y
KATHI MEYER

Research on women musical
organizations



SOPHIE DRINKER

Women's Music as a discipline

Music and Women

Feminist Musicology

CHARACTERISTICS

It studies:

- a) Women composers and her works.
- b) Performers and pedagogues.
- c) Social status of women in music.
- d) Reception.
- e) "Feminine" elements in music.

GENDER

For the feminist musicology, gender is crucial in understanding women's role in music.

CRITIQUE TO THE CANON

Post-modernist approach. Critique to a canon that does not include women composers.

NEW MUSICOLOGY

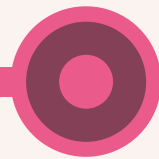
Studies the piece within the composer's historical context.



"The recovery of historic female composers, along with the attention to contemporary creators (...) is essential to overcome the secular association between music creation and men in Western culture (...) In this sense, looking to the past is not a simple nostalgic or compensatory gesture, but a necessary one to construct the possibility of women as musical creators in our imagination."

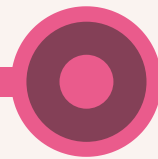
MERCEDES ZAVALA

Evolution



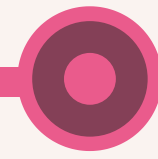
ORIGINS

Late 70s, 80s.



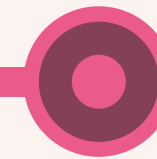
FIRST STUDIES

James R. Briscoe's
Historical Anthology of
Music by Women



FIRST CONFERENCES (1988-1989)

Carleton University en Ott
awa and Dartmouth,
Workshop at the American
Society of Musicology.



CONFERENCES 1991

Utrecht, Minneapolis y Lo
ndres. Publication of
Feminine
Endings.

Initiatives

ORGANIZATIONS, FESTIVALS, AND PROJECTS

Asociación de Mujeres en la Música

Taller de Mujeres Compositoras de Cádiz

Women in Music / Mujeres en Música

New York Women Composers

The International Alliance for Women in Music





Preliminary ideas

Early modern age- First professional women in music and first publications.

1557- First published work by a women composer, Spanish nun, Gracia Baptista in Luis Venegas de Henestrosa's Libro de cifra nueva para tecla, harpa, y vihuela.

Increasing relevance of the feminine voice- Concerte delle donne at Ferrara's court ca. 1580.

Music was part of women's education.

XVII- XVIII Emergence of the music salon.

Critiques on music education for women. Anna María von Schurmann (1637) considered it negative while Mary Wollstonecraft praised it.

Rousseau- Humboldt- masculine vs feminine stereotypes, influence in Vincent D'Indy- forma sonata. Fénelon- restricted music education for women.



Early keyboard music- Renaissance

Sulpitia Cesis (fl.1617). Motet composer- bass probably performed by an organ.

Caterina Assandra (1590-1618). Pieces for organ/tablature.
Benedictine nun.

Lucrezia Orsina Vizzana (1590-1662). Composer and organist. Motets with continuo.

Francesca Caccini (1587-1641). Compositora and singer, worked for the Medici's court. Pieces with continuo (lute or keyboard instrument).

Settimia Caccini (1591-1638). Francesca's sister. Renowned singer.
Monody with continuo.

Claudia Rusca (1593-1676). Composer of Sacri concerti for 1 -5 voices with continuo.



Baroque

CRISTOFORI- PIANOFORTE (1700)

Chiara Margarita Cozzolani (1602-1678). Vocal music with continuo.

Leonora Duarte (1610-1678). Works for viola, voice, and keyboard.

Barbara Strozzi (1619-1677). Composer and singer. Creator of the Academia degli Incogniti, later the Academia degli Unisoni.

Isabella Leonarda (1620-1704). Chamber Music. Organ/violin, or string ensemble and organ.

Marieta Morosina Priuli (fl.1667). Baletti e correnti, instrumental music for strings and continuo.

Élisabeth Jacquet de la Guerre (1665-1729). French composer, at 26 she was already considered one of the most important musicians in France. Worked at the court. *Les pièces de clavessin* (Paris, 1687)- 4 suites. Titon du Tillet included her in his *Le Parnasse français*.



Baroque and Classicism

Françoise-Charlotte de Senneterre Ménétou (1679 –1745). Prodigy, played for Louis XIV at age 9. Works for voice and harpsichord and solo harpsichord.

Wilhelmina de Prusia (1709-1758). Sister of the famous Frederick II of Prussia. Concierto for keyboard and obligato flute.

María Barbara de Braganza (1746-1758). Scarlatti's disciple.

Élisabeth de Haulteterre (fl.1737-1768). Harpsichord works.

Professional violinist participated in the Concert Spirituel.

Maria Teresa Agnesi Pinottini (1720- 1795). Sonatas for harpsichord and concierto.

Anna Amalia de Prusia (1723-1787). Wilhelmina's sister. Concerto for harpsichord and orchestra.

Elisabetta de Gambarini (1730-1765). Harpsichord pieces. Six Sets of Lessons for the Harpsichord.

Marianna von Martínez (1744-1812). 1 sonata for harpsichord, 2 for pianoforte, concerto for pianoforte and concerto for harpsichord.

Marie Emmanuelle Bayon Louis (1745-1825). Six sonatas for harpsichord.

Madame Ravissa (fl. finales S.XVIII). Six sonatas for harpsichord op.1.



Classicism

Maria Barthélemon (1749-1789). English, six sonatas for violin and keyboard.

Maria Anna Mozart (1751-1829). No evidence, only letters.

Juliane Reichardt (1752-1783). Sonatas for pianoforte.

Jane Savage (1752-1824). Six sonatas for harpsichord or pianoforte y six rondós.

Charlotte von Brandenstein (1754–1813). Sonata for pianoforte

Francesca Lebrun (1756-1791). Six sonatas for fortepiano and violin.

Josepha Barbara Auernhammer (1758-1820). Mozart's student, very virtuosic variations.

Marianna Auenbrugger (fl.1786). Presumably Haydn's disciple and Salieri. Sonata in E-flat Major.

Maria Rosa Coccia (1759-1833). Harpsichord Music. Controversy since she passed the Kapellmeister exam but was not allowed to hold the position for being a woman. Elogio storico della signora Maria Rosa Coccia romana (Rome, 1780).

Katerina Maier (fl. 1800) Three sonatas for pianoforte. Russian composer.

Maria Hester Park (1760-1813). Sonatas, Concerto. English composer.

Marie-Elizabeth Cléry (1761-1795). Three sonatas para pianoforte or harpsichord.

Yekaterina Sinyavina (m.1784). Court of Catherine the Great. Dances.



Classicism - Romantic Period

Jane Mary Guest (1762-1846). English composer. Student of Johann Christian Bach. Galant style. Introduction and March from Rossini's Ricciardo e Zoraide (?1820) La Georgiana: Introduction and Waltz (1826). Concert pianist.

Ann Valentine (1762-1842). English organist and pianist. Sonatas and pieces such as Monny Musk- Rondo for pianoforte.

Hélène de Montgeroult (1764-1836). Cours complet pour l'enseignement du forte-piano. Sonatas, fantasies, études. Professor at the Paris Conservatoire.

Caroline Wuiet (1766-1835). Journalist during the French Revolution and composer. Potpourri.

Cecilia Maria Barthélemon (1767-1859). Sonatas.

Amélie-Julie Candaille (1767- 1834). Fantasies and nocturnes.

Katerina Veronika Anna Dusíkova (1769-1833). Sonata and variations. 2 Concierti.

Maria Frances Parke (1772-1822). English pianist and soprano. Sonatas.

Sophia Dussek (1775-1831). Scottish pianist and singer. Sonatas.

Ekaterina Likoshin (fl. 1800–1810). Six polonaises et dix écossaises.

Catherina Cibbini-Kozeluch (1785-1858). Six waltzes pour piano-forte, op. 6.



Women and music in the nineteenth century

Since the late 1700s, the pianoforte becomes a very popular instrument. It was a symbol of middle-class women and an essential part of their education. Music was also viewed as a way of channeling women's emotions. In most cases, none were trained to become soloists, since a concert career was not considered adequate, especially after marriage. Their repertoire included salon pieces mostly.

“There was a time I thought I had a creative talent, but I have rejected that idea; a woman should not wish to compose. If non has done it before, why would I? Clara Wieck

Anna Beer argues that women were considered talented "angels" but not professionals and their music was confined to the domestic realm.

Constant presence of the piano in the nineteenth century literature, for example in Jane Austen and George Eliot's works.

Romantic Period



Maria Szymanowska (1789-1831). One of the first professional pianists in the nineteenth century. Polonaises, mazurkas, dances, nocturnes and études. She influenced Chopin. Tours in England, France, and Germany. A hundred pieces.

Gertrude van den Bergh (1793-1840). Dutch composer. She wrote a pedagogical method. Songs without words.

Helene Liebmann (1796-?). German pianist. Sonatas, variations, two piano trios.

Mathilda d'Orozco (1796-1863). Swedish composer.

Emilie Zumsteeg (1796-1857). Lieder. Possible influence in Schubert.

Virginie Morel-du Verger (1779?-1870). Sonata and études.

Susanna Nerantzi - Greek composer. Waltz I epithymia and fantasies.

Isidora Zegers Montenegro (1803-1869). Spanish composer with great influence in Chile. Lieder.

Louise Farrenc (1804-1875). Great virtuosa. Student Moscheles and Hummel. Professor at the Paris Conservatoire. Études, impromptu...

Fanny Mendelssohn (1805-1847). Over 500 compositions, including multiple piano works.

Anna Caroline Oury (1808-1880). Virtuosa. Met Beethoven, Chopin admired her and played with Paganini. 180 pieces for the piano.



Romantic Period

Marie Leopoldine Blahetka (1809-1885). Virtuosa, tours in Europa.
Konzertstück for piano and orchestra

Emilie Mayer (1812-1883). German composer. Sonatas and piano concerto.

Delphine von Schauroth (1813 – 1887). German pianist. Sonatas and Songs without Words.

Thérèse Wartel (1814-1865). Professor at the Paris Conservatoire, the first woman to be part of the Orchestre de la Société des Concerts du Conservatoire. Souvenirs, études,

Josephine Lang (1815-1880). Child prodigy. Lieder and solo works for the piano.

Clara Schumann (1819-1896). Virtuosa and composer of numerous piano works, including Romanzas, variations, a concerto for piano and orchestra konzerstück.

Pauline Viardot (1821-1910). Piano virtuosa, pieces for four hands. Inspired G. Sand's Consuelo. Short piano works.

Emma Maria Macfarren (1824-1895). Pianist, tour in the USA with Mornings at the Piano 1862- 1873. Character pieces.



Romantic period

Marie Regina Siegling (1824 – 1920). American composer. Tours in Europe where she met Wagner and Liszt. Souvenirs and waltzes.

Jane Sloman (1824-1850). One of the first American female concert pianists. Songs for voice and piano.

Kate Loder (1825-1904). English composer and pianist. Scherzi, mazurkas.

Fanny Artur Robinson (1831 – 1879). Professor at the Royal Irish Academy of Music. Character pieces.

Modesta Sanginés Uriarte (1832 – 1887). From Bolivia. Salon pieces.

Esmeralda Athanasiu-Gardeev (1834–1917). Romanian composer. Souvenirs, polkas, Romanian March.

Bertha Tammelin (1836-1915). Professor at the Swedish Royal Academy of Music.

Lili'uokalani (1838-1917). Last Queen of Hawaii. Pianist and composer.

Laura Netzelt (1839 – 1927). Swedish composer, pianist and conductor. Works of great vi, estudios, humoreskes.

Ingeborg Bronsart von Schellendorf (1840-1913). Concierto for piano and orchestra, tarantella, études, etc.

Louise Hérítte-Viardot (1841-1918). Quartets with piano.

Clara Kathleen Rogers (1844-1931). Works for voice and piano. Professor at the New England Conservatory.



Romantic Period

Sophie Menter (1846-1918). Liszt's favorite student "her musical daughter." She was a virtuosa and composed very innovative études.

Agnes Tyrrell (1846 – 1883). Czech pianist and composer. Études. .

Eliza Mazzucato Young (1846 – 1937). Chicago Conservatory professor since 1895.

Eloisa D'Herbil (1847 – 1943). Great virtuosa and composer. Her concert career made her travel to Italy, Spain, and Argentina. She wrote many tangos.

Agathe Backer Grøndahl (1847 – 1907). Norwegian pianist and composer. She was in contact with Grieg, a disciple of Liszt, with an ample catalog for the piano.

Chiquinha Gonzaga (1847-1935). Choro pianist, first female conductor in Brazil, she composed polkas and choros.

Soledad Bengoecha de Cármena (1849-1893). Spanish composer. Waltzes and Capriccio-Scherzo.

Teresa Carreño (1853- 1917). Brilliant career as a concert pianist as well as teacher, composer, opera singer, conductor, opera impresario. Waltzes and short pieces for the piano.

Amy Beach (1867- 1944). Concert pianist and composer. Concerto for piano and orchestra, Variations on Balkan Themes, and short pieces.



Early Twentieth Century (selection)

Catalina Berroa Ojea (1849-1911). Cuban composer and pianist. Works for piano and band.

Nanna Liebmann (1849-1935). Danish composer. Variations, waltzes, and Preludes.

Stephanie Wurmbrand-Stuppach (1849-1919). Hungarian composer with an ample catalogue for the piano.

Luise Adolpha Le Beau (1850- 1927). Ballades and études.

Emma Roberto Steiner (1856-1929). American onductor and composer. Waltzes.

Cecile Chaminade (1857-1944). She received the French Legion of Honor. Very popular in the USA. Études, character pieces, and a piano sonata. Konzerstück for piano and orchestra.

Germaine Taillefarre (1892-1983). Part of Les Six group. Ballade for piano and orchestra. Toccata for two pianos.

Royal Society of Women Musicians- Londres 1839.

Orchestras were gradually accepting women. Eugène Ysaÿe uno de los primeros en aceptarlas en la década de 1910.

Nadia (1887-1979) and Lily Boulanger (1893-1918). Solo works. Morceaux, Préludes, etc.



Spain

María Dolores Vedruna (1810- ?). Barcelona, a child prodigy.

Eugenia de Osterberger (1852- 1932). She developed her career in Coruña and later at the French Riviera. Lied and solo pieces.

Eloísa de la Parra (1859-?). Pianist and pedagogue.

María Luisa Ponsa (1878-1919). She studied at the Paris Conservatoire with Marmontel and also with Isaac Albéniz. Suite Española, among other piano works.

Blanca Selva (1884-1942). Outstanding pianist who premiered Albéniz's Iberia. She lived and studied in Paris and composed several lieder.

María Rodrigo (1888-1967). She was a chairwoman at the Madrid Conservatoire, she was the first female composer who had an opera premiered in Spain. Exiled in Puerto Rico.

Emiliana de Zubeldia (1888 - 1987). Studied at the Schola Cantorum, collaborated with Diaghilev. In México, 1956 she received the Premio Nacional de Composición for her Sinfonía Elegiaca.

María Teresa Prieto Fernández de la Llana (1896-1982). Career in Mexico. Twelve-tone music.

Matilde Salvador (1918-2007). Her opera was premiered at the Liceu in 1974.



Spain

María González de Agüero (m.1340). Monastery of las Huelgas.

María Dolores Vedruna (1810- ?). Lived in Rochester. She has a lied.

Celestina Ledesma y Ancioa (1822-?). Divertimentos en todos los tonos.

María Antonia ? Mazarredo (mitad s.xix). Zortziko.

Ascensión Martínez Ramírez (1855-1934). Winner of several composition prizes. Symphonic and piano works.

Narcisa Freixas (1859-1926). Character Pieces and music for children. She was a disciple of Pedrell and knew Granados.

Carme Karr de Alfonsetti (1865-1943). Feminist, director of the Women's Pavillion at the 1929 Barcelona International Exposition. She has works for voice and piano.

María Luisa Chevalier (1869-1951). Repertoire for voice and piano.

Carmen Martínón (1877-1947). Works for the piano, and voice and piano.

Onia Farga i Pellicer (1882 - 1936). Pianist, violinist, and composer.

M. Carmen López Peña (1885-1941). Chamber opera and songs.

Emma Martínez de la Torre (1889-1980). Neoclassical piano works.

Rosa García Ascot (1906-2002). Generación del 27. Petite Suite.

TWENTY-FIRST CENTURY

Women in Music Today

Mercedes Zavala, Consuelo Díez, Dolores Serrano Cueto, Reyes Oteo, Marisa Manchado, Diana Pérez Custodio, Claudia Montero, Sonia Megías, Julia María Dopico Vale, Eva Lopszyc, Teresa Catalán, Amparo Fabra, Margarita Soto, Pilar Jurado, Julia Wolfe, Jennifer Higdon, Rosa María Rodríguez, Alicia Díaz de la Fuente, Zulema de la Cruz, Kaija Saariaho, Iluminada Pérez Frutos, etc.



I AM COMMITTED TO PROMOTE GENDER EQUALITY AND VISIBILIZE WOMEN COMPOSERS' WORKS THROUGH PERFORMANCE AND LECTURES.



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Agenda 2030 <https://www.agenda2030.gob.es/es/objetivos>



Thank you

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